

LET THE AMEN SOUND!

A SACRED CONCERT FOR WIND
BAND



MARTIN LUTHER COLLEGE

WIND SYMPHONY

SUNDAY, FEBRUARY 16

3:00 PM

THE CHAPEL OF THE CHRIST
MARTIN LUTHER COLLEGE

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Let Us Rejoice (2004)
Bill Locklear

This work is based on the hymn tune LASST UNS ERFREUEN and can be found in Christian Worship as the hymn “From All that Dwell below the Skies.” The words of the hymn remind us that in all we do, we fill our lives with praise to our Creator, Redeemer, and Comforter. The piece opens with a regal fanfare, followed by a chorale setting of the tune by the ensemble, and closes with a return of the fanfare. “Eternal is your glorious Word. Alleluia!”

O Magnum Mysterium (1994/2003)
Morten Lauridsen (b. 1943)
trans. H. Robert Reynolds

Morten Lauridsen’s choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world’s most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. About his setting, Morten Lauridsen writes: “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the blessed virgin are celebrated in my setting through a quiet song of profound inner joy.” H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

Prelude and Fugue in d minor, BWV 554
Johann Sebastian Bach (1685-1750)
trans. R. L. Moehlmann (1907-1972)

The *Prelude and Fugue in d minor* is part of a collection of “Eight Short Preludes and Fugues” originally attributed to J.S. Bach. There is evidence to suggest that this collection of music was composed not by Bach, but by one of his students, Johann Tobias Krebs. Many scholars believe that because of some unusual characteristics found in the pieces, which are not reflective of other Bach works, he did not indeed compose them. However, the set is still included in the full Bach Works Catalog. Bach honored the Lord in all the compositions he wrote, notating at the end of each work, SDG—*Soli Deo Gloria*, “Glory to God alone”—and we perform this work today in that spirit.

American Hymnsong Suite

- I. Prelude on “Wondrous Love”
- II. Ballad on “Balm in Gilead”
- III. Scherzo on “Nettleton”
- IV. March on “Wilson”

Dwayne S. Milburn (b. 1963)

Dwayne Milburn writes: “*American Hymnsong Suite* is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of the composers, Joe Utterback and Brooks Kuykendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.”

During the piano interlude, a free-will offering will be collected in support of tuition assistance for students of Martin Luther College.

Psalm 46

John Zdechlik

This composition is based on the chorale melody “A Mighty Fortress Is Our God.” The piece is divided into four sections, each section being a free variation of the basic melody. The work begins with a broad fanfare based on the first phrase of the chorale melody. Following the fanfare, the first variation, based again on the first phrase of the chorale, is stated in a jazz-like style. In the second variation of the work, the piece moves to a lyrical statement based on the second phrase of the chorale. The third variation of the work also begins in a very lyrical style, but moves in an antiphon-like dialog between the woodwinds and the brass. The final variation begins with a chorale treatment of the entire melody, followed by a “tarantella” between each phrase. The work closes with a powerful *maestoso* (majestic) fanfare.

Let the Amen Sound (2012)

Travis J. Cross (b. 1977)

Travis Cross writes: “*Let the Amen Sound* was commissioned by the Northshore Concert Band in memory of Benjamin and Elizabeth (Betty) Zyer. Their son Dave, who plays in the clarinet section and served for many years as board chair, believed the pieces should reflect the deep faith his parents shared, and after considering several different hymns, we decided to base the work on Joachim Neander’s seventeenth-century chorale LOBE DEN HERREN, known in English as “Praise to the Lord.” The title comes from the final stanza of the hymn. My setting opens with a simple expression of innocence, from which the hymn tune emerges first in solo flute, accompanied by percussion and muted trumpets to evoke the sound of

liturgical bells. Solo clarinet and bassoon join, leading to a reverent statement of the hymn by the full ensemble. The three variations that follow seek to portray archetypal moments in our shared human experience: the playful exuberance of childhood, the sentimental dances of youth, and the triumphant celebration of lives well lived.”

O Nata Lux (2008/2010)

Guy Forbes

arr. Preston Hazzard

Guy Forbes writes: “When setting the *O Nata Lux* text, I decided to focus on the idea of ‘light born of light.’ The opening material of the piece is therefore a depiction of the light breaking upon a darkened world in a vibrant, visible way. In the following section, the melodic material is divided between several parts. The idea here is that, although we come together to ask God that our praises and prayers be deemed worthy and accepted, we present these petitions as individuals. The picture, if you will, is a group standing before God, each individually making his/her request, but with each echoing the thoughts and prayers of the other present.”

This arrangement for winds was done for the Creekview High School Wind Symphony in the fall of 2010.

With Heart and Voice (2001)

David R. Gillingham (b. 1947)

David Gillingham writes: “*With Heart and Voice* was commissioned by the Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Thematically, the work is based on the high school's *Alma Mater*, an old Spanish hymn that has made its way into most church hymnals under the name of ‘Come Christians, Join to Sing.’ It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the *Alma Mater*. Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, “Let all, with heart and voice, before this throne rejoice.” Hence the title, ***With Heart and Voice***. What better way to celebrate 25 years of this great high school than with our ‘hearts’ and ‘voices.’ The ‘voice’ in this case is the music, and the ‘heart’ is the emotion that the music renders in celebration.”

Martin Luther College Wind Symphony
Miles Wurster, Conductor

Piccolo

Leah Boeder

Flute

Leah Boeder

Aubrey Bolt

Lillian Coryell

Shannon Eggers

Esther Hochmuth

Karla Kehl

Arianna Salzwedel

Carlyn Waggoner

Ashley Weihert

Hope Werre+

Oboe

Rachel Brokmeier

Lena Petermann

Bassoon

Cassie Schwark

Bass Clarinet

Catherine Backer

Bethany Fleishmann

Clarinet

Allison Dorn

Heidi Kruger+

Leah Northrup

Kimberly Olson

Wolf Parsons

Stephanie Rehbaum

Jordan Siegler

Alto Saxophone

Alyssa Lawrence

Stephanie Johnson

Josh Severeid+

Laura Ungemach

Tenor Saxophone

Jennifer Milewski

Benjamin Olsen

Baritone Saxophone

Annalies Brander

Rachel Trimmer

Trumpet

Selah Elmquist

Matthew Hatzung

Melissa Koenig

Matthew Lehne

Tristan Paustian

Peter Plagenz+

Jacob Reich

Daniel Stelljes

Anna Ungemach

Jonathan Witte

Horn

Katherine Kobs

Jared Natsis

Kimberly Rehbaum

Kimberly Schmill+

Darian Schnose

Megan Ungemach

Trombone

Joshua Arndt

Carl Boeder+

Hannah Bohnsack

Jeremy Maas

Daniel Schmidt

Sara Willems

Euhphonium

Isaiah Horn+

Nick Oblender

Nathanael Plocher

Tuba

Garret Buch

Tessa Heiling

Olivia Knudsen

Noah Willitz+

Percussion

Eric Haley

Marcus Henning+

Alex Kirchenwitz

Jacob Limpert

Thomas Nicholson

Zachary Scharlemann

Michael Schwab

Zachary Semmann

Piano

Shannon Eggers

+ Indicates Principal